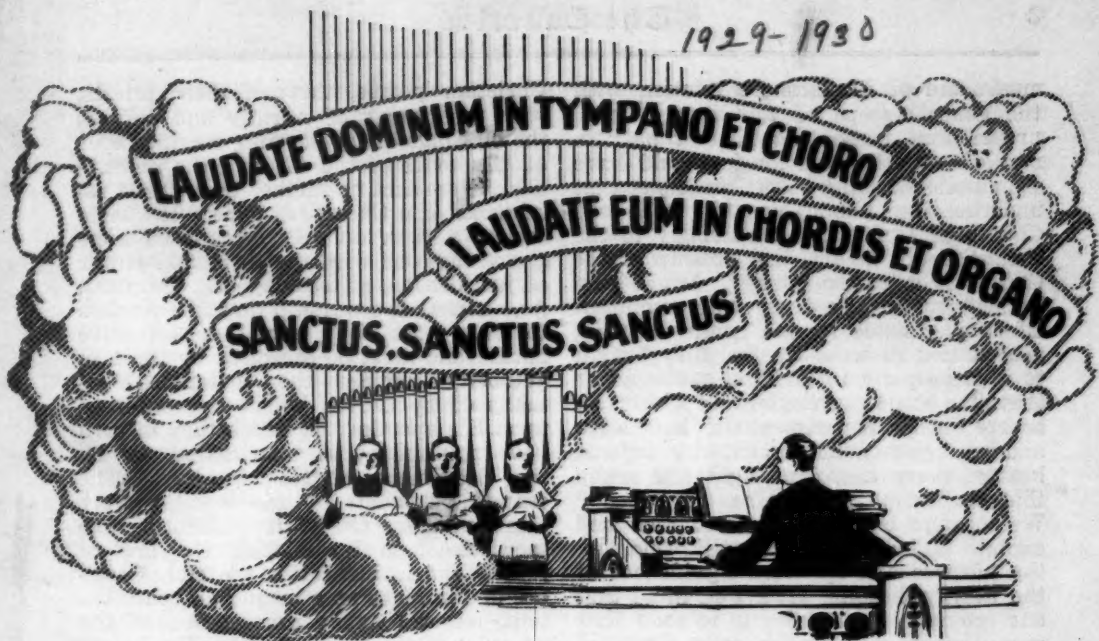


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No. 1

Notes on the Liturgy

By the Rt. Rev. Msgr. J. Gerald Kealy, D.D.



PROPOSE in this series of articles for THE CAECILIA to explain the origin, significance and symbolism of some of those parts of the Liturgy of the Church which in the normal Mass—the High Mass—are sung by the congregation or by a selected group called the choir. The explanation is directed mainly to organists, choir-directors and choir-members with the purpose that they may have a better understanding of the functions they fulfill in participating directly and prominently in the public liturgical offices of the Church and in order that they may acquire a keener appreciation of that 'liturgical sense' that the Church desires.

Prior, however, to any consideration of the liturgy of the Church from an historical viewpoint, there are certain principles that should be understood by those who participate in sacred music in which the Spouse of Christ lifts her voice in song

to the praise and glory of God. Music is not introduced into the public services of the Church for its own sake, but as the handmaiden of religion and as an effective means of raising the minds and the hearts of the faithful to the "things that are above." Its purpose and function have never been defined with more clarity than in the words of the Motu Proprio of Pius X: "Sacred music, being a complementary part of the solemn liturgy participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and splendor of the ecclesiastical ceremonies and, since its principle office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that, through it, the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the Holy Mysteries".

In the light of this clear statement of the reason and purpose of ecclesiastical

music and of its intimate relation with the general scope of the liturgy, it is proper that those who have a part in rendering this sacred music should have some understanding of the principles that underlie the public worship that the Church of God offers unceasingly to the Triune God. This public worship of the Church is called the Liturgy. It has been beautifully described as "the sublimest effort ever made by the genius of man, guided and directed by the Holy Spirit, to give properly to God the public honor that man alone can render and which embraces every department of knowledge and art, every embellishment of grace and beauty, every charm of sight and sound that the human intellect has developed."¹ We may go beyond this description and explain in brief the dogmatic principles, the purpose and spiritual significance of the liturgy, keeping always in mind that our intention in so doing is to show that sacred music is but a phase or factor of the public worship of the church and must be animated by its spirit and governed by its laws.

According to the sublime and profound doctrine of our faith, we believe that the Church is the mystical Body of Christ, living His life, pulsating with His spirit, continuing His mission of sanctification unto the end of time. It is the prolongation of Christ's life and work in the world. To the Church the priesthood of Jesus Christ was transmitted and by Her prayer, Her sacraments, Her unending sacrifice, the Church continues the priestly office of Christ in offering supreme adoration to God and in applying to man the sanctifying merits of the Redemption accomplished on the Cross. These acts or series of acts, whereby the Church continues the priestly power of Christ are called (to use the term in its general acceptance) the Liturgy. Hence the liturgy is the public worship of the Church. It is the exercise of the virtue of religion. "Central in the liturgy and dominating and unifying all the rest is the Eucharistic Sacrifice. From the altar radiate the other sacraments which the priestly power dispenses. Centering around this hearth of the divine life is the Divine Office, which establishes an uninterrupted exchange of praises and benedictions between heaven and earth, associates the

Christian people, through their priests, with the liturgy of eternity and diffuses the blessings of the morning sacrifice over all the hours of the day and the night."²

Faith teaches us further that Christ established His Church as a perfect visible society with a divinely established hierarchy endowed with the three-fold power of jurisdiction, of teaching and of orders. As a society the worship that She renders to God must be a social or collective nature and must be exercised by those in authority—namely the priesthood established by Christ, which He conferred upon His apostles and which they in turn have transmitted to their successors by the Sacrament of Holy Orders. The essential elements of this worship were established by Christ in instituting the sacraments, in formulating the law of prayer and in instituting the Holy Sacrifice of the Mass as a memorial, continuation, renewal and representation of the Sacrifice of the Cross. And to His Church Christ confided His mandates and institutions to be inviolably preserved and to be developed under the guidance of the Holy Spirit according to the exigencies of time. To the supreme authority of the Holy See belongs therefore the safeguarding and regulation of the official public worship that the Church renders to Almighty God. This regulation the Church accomplishes by the issuance of official books and by the various decrees which from time to time are issued.

Now the chant or music of the Church is, in the words of Pius "an integral part of divine worship, participating in the general scope of the liturgy which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and splendor of ecclesiastical ceremonies." In consequence its regulation is the careful solicitude of the Church. To govern its use, principles are laid down and laws established. There can be no question here of personal opinion. Personal considerations do not enter into the matter. There must be the profound conviction, that if the Lord's work is to be done in a manner to merit his approval, it must be done in the manner that His Church intends. There is no question here of entering upon the controversies of the various schools regarding the interpretation of Gregorian Chant. There is simply the question of

¹ Msgr. McMahon in Cath. Ed. Convention—1923.

² Beauduin—Liturgy the Life of the Church.

the fundamental laws of the liturgy upon which all must be in agreement. When Pius X in his *Motu Proprio* lays down the rules of sacred music "to which, as to a juridical code of sacred music, We will with the fullness of Our Apostolic Authority, that the force of law be given, and We do impose its scrupulous observance upon all", there devolves upon all the duty to inform themselves concerning these laws, and the obligation to carry them out to the best of their ability. There must prevail that sense of duty and of filial reverence toward our Mother, the Church. Her wishes are a law unto us. To participate in her official, public worship is a privilege and an honor and (to quote Pius X) "when delight enters into the fulfillment of duty, everything is done with greater alacrity and with more lasting fruit."

In admitting music to Her solemn public worship, the Church sets forth the principles governing its use, just as She carefully lays down the regulations for the actions of the ministers, the vestments they wear, and the adornments and furnishings of the House of God. When the Church says that ecclesiastical music must be characterized by the qualities of sanctity, artistic beauty and universality, She establishes the norms whereby organists and choir-directors must judge of their music. A gilded brocaded chair of the period of Louis XV may be an artistic piece of furniture but the Church does not permit its use in the sanctuary. It is the same with certain forms of music. They may be artistic, but if they are secular in spirit and do not possess the note of sanctity, their introduction into the solemn prayer of the Church is offensive, in bad taste and contributes nothing to the glory of God and the edification of the faithful.

It is now twenty-five years since Pius X issued his *Motu Proprio* on sacred music. Various periodicals, in recent numbers have reviewed the quarter century that has since elapsed and while some of them have been pessimistic regarding the results accomplished, still with most of them there is a hopeful note of optimism. Improvements in sacred music have been made but much remains to be done. We must bear in mind that improvement in music is an educational process and like all education it is a matter of kindness, patience and sym-

pathetic understanding of the difficulties. Pius X himself spoke of the obstacles to improvement as difficult to eradicate. I think that in general we may assume the sincerity and good-will of those who devote their time and talents to church music. With the vast majority it is a labor of love and fulfilled only at the cost of sacrifice. Any pastor can testify to the difficulties involved in obtaining an efficient choir. To a certain extent mistakes and defects have arisen from a lack of opportunity to acquaint oneself with the principles of the liturgy and of sacred music. At the present time this excuse cannot be pleaded. So many opportunities are offered today to organists and choir-directors that no reason may be alleged for failure to know and observe the general regulations of the Church. There are the official books of the Church—the *Graduale*, *Liber Usualis*, *Vesperale*, etc.; there are White Lists or Official Lists of approved Masses and Motets; The "Guide to Catholic Church Music" by John Singenberger³; there are the liturgical publications of the Catholic Educational Press; there are worthy periodicals on sacred music published here and abroad; there are books explanatory of sacred music that should hold an honored place in the library of every organist. All these publications may be procured through any Catholic publisher. No pastor will object to the outlay of a few dollars for proper and necessary liturgical books. The following books are offered merely by way of suggestion:

- a) *Catechism of Gregorian Chant.*
By Dom Gregory Hugle, O.S.B.
- b) *A Grammar of Plain Song.* By the
Benedictines of Stanbrook Abbey
- c) *A New School of Gregorian Chant.*
By Dom Dominic Johnner, O.S.B.
- d) *A Handbook of Church Music.*
(Egerton)
- e) *Catholic Church Music* (Terry)

The conclusions that may be drawn from the above reflections may be summed up in the following words. The Church has a particular type of music, sacred, artistic and universal, enshrined in her liturgy and sanctified by tradition. It follows from this that there should exist a desire to acquire a knowledge of the principles and spirit that underlie this

³. A new, and revised edition is now being prepared.—Editor.

music and to inform oneself of the regulations of the Church in its rendition. The organist and choir-director must be leaders, must have knowledge and zeal and an understanding of the spirit of their office. Today this need assumes a particular importance, because, with the radio, secular music of the highest form and by the greatest artists is brought into the majority of homes.

If our people hear music, worldly in nature and spirit in our churches it can only suffer in comparison with the more excellent music that they hear in their

homes with a consequent distaste for the former. Whereas if they hear in our churches music characterized by the qualities that the Church demands and conformable to its regulations, they will be drawn by its appealing beauty, their minds and hearts will be raised in a more effective manner to their heavenly Father and they will realize that the music of the Church is "the most complete expression of our homage to God—the one that gives him the greatest honor and glory."⁴

4. Moissonet: L'enseignement du chant sacré.

Introducing the Study of Music in Our Schools

By Catherine Pannill Mead



INTRODUCING the study of music into the Catholic parochial schools is one of the most interesting changes in the curriculum of those important institutions that has taken place in sev-

eral years.

In these days of licence, of demoralizing influences in so many different directions, anything that tends to bring ideals and cultural value to the growing youth of the country will bring a tenfold, yes an hundredfold reward.

Someone has said that "Music is the swing of the pendulum of the heart beat of the world," and it might have added of the universe, for is not rhythm the dominant factor in the cohesion of all things animate and inanimate?

Wherever one goes, wherever one looks the mighty force of rhythm is felt. Without its dominant influence chaos results, and surely Music is the very hand maiden of rhythm. It is impossible to conceive of a world without music, which is in all of its ramifications—Harmony.

In infancy it is the mother's lullaby which first soothes our protests against the unfairness of existence, from safety pins to codliver oil.

And although you may never find the time to think it out, it is music to which we turn in all of the great emotional climaxes of life.

What is a school without it?

There is no sound of happy voices raised in praise of their maker. No lilt of the gay tunes during kindergarten days, in which we learn the life history of "The Farmer in the Dell," or the sad fate that befell "London Bridge." There is none of the thrill that comes from lustily "The Star Spangled Banner," and the other great national anthem of the world. Shall they be deprived of the thrill that comes from the refining beauty of the simple Schubert, MacDowell, Mozart melodies, by way of which the great composers have expressed their souls and aided in solacing the world. Consider the grandeur of Palestrina, etc., and all the others who have written the magnificent music of the Roman Catholic service since the days when the Gregorian chant first came to bring music in worship, to the foot of the Throne of God. And if this grand study is eliminated from the daily life of the child, what does he receive in its place?

The everlasting indestructive cacophony of King Jazz, as he is heard in the movies, on the street, over the radio. This in time will destroy all desire for the elevating influence of classical music.

Anyone who has taken the trouble to study the matter knows that different kinds of music, and if the next generation and the next ad infinitum, are to respond to the high and noble things in this all too ordinary life, it must surely be able to appreciate something of the

glory of a Cesar Franck symphony, or the delicate beauty of a MacDowell study, it is to know how to separate jazz into its component parts, realizing its value rhythmically, and its vulgarity melodically and lyrically.

The children of today have their right to knowledge of the finest and most com-

prehensible of all arts, for in the noble study of music you find the color and warmth of the painter, the strength and massive beauty of the sculptor; all being equally compounded of that spiritual loveliness, which with rhythm, keep this world in the last analysis, the finest place that our imaginations are capable of conceiving.

The Teaching of Sight-Singing

By Mabel Chamberlain



HAVE not had the privilege of examining American school-teaching at first hand, but I should judge from what I have been told by my American friends and by those of my colleagues who have visited the United States that the criticisms and suggestions which I purpose putting forward to-day upon the subject of Sight-Singing will apply, broadly speaking, equally well to conditions on both sides of the Atlantic.

First of all, I am going to submit to you the criticism that the subject of Sight-Singing is not being given adequate attention in the musical education of our young people. I am well aware that successful work is being done in individual schools. In fact, I see in the audience some of the people who are responsible for it. But I contend that capable, graded instruction in singing from notation is not a feature of the majority of schools. I think some of you will agree with me. If others disagree, and can offer convincing proof to the contrary, I shall be only too glad to be corrected. I am really an optimist, and my sole reason for uttering the truth as I see it is that I have a very strong feeling that we gathered here together to-day will have a vital effect upon the future of the subject which we are discussing, and that the interest born of our conference will travel further than we think, gathering strength as it goes.

I should like, in the few minutes allotted to me, to suggest answers to three pertinent questions:

1. *Why is Sight-Singing being neglected?*
2. *Should Sight-Singing be included in the School Music Curriculum?*

* (Paper read during the First Field Day for Music Educationists, British and Americans, held in Stationers' Hall, on July 7, 1923.) From S. M. R.

3. *Assuming the answer to the second question to be in the affirmative, how can Sight-Singing be encouraged?*

1. *Why is Sight-Singing being neglected?*—During the twenty years covering the end of the 19th century and the beginning of the 20th, Sight-Singing, we are given to understand, was in a more flourishing condition than it is now, due probably to the influence of John Curwen and the method of teaching which he propounded. A great amount of devoted teaching was done in those days, though it is generally felt that the lessons sometimes lacked the charm of music teaching. Then arose Musical Appreciation, which possessed an obvious attraction that the other branch of music seemed to lack, certainly in the hands of unimaginative teachers. This new subject gradually gained a firm foothold in the schools, ousting the earlier one. Executant training is necessary for teaching Musical Appreciation, and slowly the ordinary teachers of music-among-many-subjects are being replaced by specialists, who can perform music to children, but who cannot always teach children to *make* music.

Another reason I submit for the decline of Sight-Singing in schools is the fact that it is the hardest of all the branches of music to teach successfully. A pointless lesson, masquerading under the name of Musical Appreciation, can deceive both teacher and taught into thinking that all is well, but a pointless Sight-Singing lesson is a failure for all to see. If, then, a subject gets crowded out of the curriculum by reason of insufficient time allowance, it is almost certain to be Sight-Singing, and one understands the omission, although one regrets it.

2. *Should Sight-Singing be included in the School Music Curriculum?*—I contend

(Concluded on page 11)

The Caecilia

OTTO A. SINGENBERGER.....Editor

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Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Scandicus and Climacus

Anent The New Year.

Animated with the spirit of the season, we gladly join the great chorus of well-wishers at this time of the year and offer with grateful heart to our contributors, subscribers, readers, and many friends our most cordial good wishes.

Conscious that, where action should be in evidence, mere words are a travesty we have endeavored earnestly to measure up to the high standard of service set us by the lamented and well

deserved founder of our magazine. For the coming year we have mapped out an interesting, instructive, and above all, a practical program to realize which we invite the hearty co-operation of all lovers of our sacred liturgy.

As surely as the Church possesses a liturgy all her own, so surely does she require a specific kind of music, consonant in all things with the characteristics of her liturgy. The Church may not, without becoming guilty of treason, sacrifice her liturgical forms to profane influences; just so she must protect her liturgical music, inseparably linked to her solemn liturgy, against profane encroachments. The high custodians of Sion, the popes and bishops, have with unflagging zeal raised their warning voice against the constant and insidious attempts of the secularist spirit to debauch the Church's liturgy in its musical expression no less, than in its impressive ceremonial. Only twenty-five years ago the saintly eucharistic pope, Pius X, issued his classical *Motu Proprio* on Church music as the official guide for all choir directors, organists, singers, and composers, investing it with the fulness of apostolic sanction.

The more we come to understand the reasonableness and truth of this clear-cut official document, the more conditions in our choir lofts will improve. To assist in every possible manner in furthering this exalted cause is the sole purpose of THE CAECILIA.

Our noble missionaries undergo all the perils and hardships of distant travel and association with savage peoples for the sole purpose of enriching others with the blessed security of our holy faith. It is our fond hope that our readers, moved by a similar missionary spirit, will, during the coming year, generously assist our efforts to enrich others with the serene beauty of genuine liturgical music. **Fiat ita!**

A Lesson in Listening

By Eva Mary Grew



VALERIE is learning to play the violin, and she is getting on very well indeed. Her teacher says that this is because she has discovered a way of listening to music attentively, and that as long as she does so she will always be ahead of other children of her age. You will be interested to hear what Valerie does, and how she has trained herself.

She has what she calls 'listening lessons' and whenever we both have a little time to spare I give her one of these lessons. We fell into the habit by accident. One dreary November day, Val came to see me, and was shown into the room where I was trying through some new gramophone records. I nodded my head and smiled a welcome; and as I did not want to break off I put my finger to my lips and motioned her to a seat. But it suddenly struck me that I might make an experiment upon my little visitor. She is an imaginative child, with a genuine love of music; and I thought I would put her to listening test, and see how she could express what was suggested to her by the piece. So I wrote on a slip of paper and passed it across to her, 'Listen very carefully, and tell me afterwards if this music tells you anything.' Her face lit up in a moment. She thrilled with anticipation, and bent her head to one side in the way she has when fixing her mind on anything. When the record was finished, Val said: 'Well, it isn't like the sad music you so often have. This is happy music. It makes me think of sunshine and holidays.'

'Good!' I said. 'I saw you smiling several times. Can you tell me anything else?'

'Please let me hear it again first. I heard only half, and I couldn't really settle to it until after I had read what you wrote down for me.'

I set the needle at the beginning of the record. Almost at once Val cried out. 'There's the ripple of water over stones! The piano part makes lovely little prattling sounds, and sometimes it gurgles!'

The music, I should have told you, was for a pianoforte quintet—a violin, a viola, a 'cello, and a double-bass, playing with the pianoforte.

'Yes,' I said, 'the water is almost unmistakable.'

Val's eyes flashed. 'Yes, yes! And surely there are fish in the water. It's a stream, with fish in it.'

'Why do you say that?' I asked.

'Because of that "plop plop" sound,' she answered. 'It is just as if a fish leapt out of the stream into the sunny air after an insect, and then dropped back with a plop. Don't you feel it as well?'

'Yes, dear,' I said. 'And now that the record has come to an end again, give me ideas in full.'

'Of course, I know! It is just a music-picture of a day in the country by the river-side. I can feel the sun is shining, and the birds are singing, and there is a fisherman sitting on the edge of the silvery rippling water. Am I right?'

I answered that as a rule we cannot say what music is about. We can say if it is gay or serious, gloomy or bright, or light-hearted or sad, but no more, except when, as in the case of military music, there are outside associations that explain it to us, and then the composer generally gives us the clue in his title. And of course the composer can always do this if he chooses, selecting titles to indicate that his piece depicts morning or night, the sea or the forest, and so on. 'This piece,' I said, 'would not in the ordinary way of chamber music have any key to its meaning. But it is the variations from Schubert's Trout Quintet, and you are perfectly justified in all you have said. The tune is from a song of his, and when he took it and made these variations round the theme, he was probably thinking about the happier things in the song.'

'Have you got the song? Do read me the words!'

I took down my volume of the Schubert songs and read these lines to Valerie:

I stood beside a brooklet
That sparkled on its way,
And saw beneath the wavelets
A tiny trout at play;
As swiftly as an arrow
He darted to and fro,
The gayest of the fishes
Among the reeds below.

*From "S. M. R."

Val clapped her hands in joy. 'Yes, yes!' she cried: 'I saw all that; it's just what I felt. I didn't dream music could give such a very clear and wonderful picture. I never thought it could *describe* like this. But what comes next? Please go on and finish.'

'I don't think you will see the rest of the song in the variations,' I said. 'However, listen!'

An angler there wast standing,
With rod and line in hand,
Intent upon the fishes,
A sportive, fearless band.
'Tis vain,' said I, "good neighbor,
To fish a brooklet clear,
The fish will surely see you
Upon the bank so near.'

There's something in the music . . . ' Val began.

But I said, 'Wait till the end':

But skillful was the angler,
And artful too;
The crystal brooklet's depths defiling,
He hid the fish from view;
And then his skill renewing,
The fishes unheeding took the bait,
And I was left lamenting
My tiny troutlet's fate.

'Oh dear! What a pity!' Valerie said. 'I do wish he hadn't! I don't mind the fisherman sitting by the river, only I wish he wouldn't fish. And that last verse has put what I was going to say all wrong.'

'What was it?'

'I was going to say that the music told us about the happiness of the little trout in not being caught. And he really was caught!'

'That is why I said Schubert was thinking only of the happy first lines,' I said. Valerie repeated them:

I stood beside a brooklet
That sparkled on its way.

'Yes, that really is in the music. And so is the tiny trout at play. What a very clever music-maker Schubert must have been, to make me understand all that without even knowing about the song!'

The child's vivid enjoyment, her alert attitude, told me that I might try to say something about the beauty and wonder of music. 'The true master of music always affects us in this manner,' I said. 'He can make the most delicate visions real and strong, and fill them with light and color. The great musician actually tells us stories. He paints a picture just as the painter does. He can make us feel the wind on the heath and the sun on the

corn-fields, hear the songs of the birds, the sounds of the sea and forest. He brings light into dark places, so that even on a dreary day like this we can forget what is around us.'

'I really felt I was on a holiday,' said Val, with a laugh. 'I forgot all about the rain and the fog outside, and your light being on in the middle of the afternoon! Can I go on listening to music in this way? Is it ever so interesting every time I pay you a visit.'

And that is how the listening lessons began. For more than a year now Valerie has spent an hour with me two or three times a week. 'paying attention' (as she sometimes calls it) to signs and suggestions of external things in music. She carries the manner of listening into her violin practice, so that even the scales and technical exercises are made to take on a fanciful meaning. (The long, slow trill puzzled her for a time, until the idea came to her that it was not unlike the line of the horizon where sea and sky seem to merge, as seen on a day shimmering with heat; and the short scale-passage up and down, 'repeated *ad lib.* for uniformity of tone and steadiness of time,' now appeals to her as a little pyramid.) Nothing she has to do on the violin is, in consequence, uninteresting. But she enjoys best of all listening to pieces of music and inventing 'story explanations.' She often goes astray, of course, or perhaps I should say that, in cases where the composer has given us no idea through his title, she often explains a piece quite differently from how I myself might explain it. Yet this only adds to the interest of the game, and sometimes it has led to quite a brilliant argument between us. One day I may give you an account of our experiences during the past year. But this you should know at once: Valerie can distinguish between Bach and Handel unflinchingly, between Chopin and Schumann and between Wagner and Brahms; for a while she was unable to separate Haydn from Mozart, but of late she has made no mistakes here, since she discovered that Haydn does not appear to 'think so hard' as Mozart, and that he is always willing to 'take his music out-of-doors.' And you should also know at once that she never mixes 'morning music' with 'evening music,' and that after hearing a piece two or three times, she remembers it.

Church Music Regulations for the Archdiocese of Oregon City



WE present with a great deal of pleasure the following Church Music regulations for the Archdiocese of Oregon City, issued by His Grace the Most Reverend Edward D. Howard, Archbishop, on November the twenty-second, Nineteen-hundred-and-twenty-eight.

It is another step forward, and proves that the *Motu Proprio* of November 1903 is not a dead letter. May our readers study the same carefully, and may it be an incentive to those who diligently have followed the *Motu Proprio* during all these years amidst obstacles, to continue. And may it be a gentle reminder to those who have knowingly or unknowingly disregarded this important document on Church Music that there are laws governing the music of the Church, which sooner or later *must* be obeyed. *Vivat sequens!* To the Reverend Clergy of the

Archdiocese of Oregon City

Just twenty-five years have passed since our Holy Father, Pius X, of blessed memory gave us his *Motu Proprio* on Church music. It would seem not entirely inopportune for us now to make an appraisal of the extent to which we in this Archdiocese have—circumstances considered—conformed to the definite and express wishes of the Holy Father.

I am addressing this pamphlet to the priests of the Archdiocese because it is only the purposeful determination of individual pastors that can effect worthwhile results. It were futile to expect a demand for good liturgical music to come spontaneously from parishioners. In particular, pastoral solicitude for the music of the Church is manifested in two ways: By providing for definite school education in liturgical music, and by having—wherever it is humanly possible—trained choir-masters to carry on what is begun in school. These choir-masters, too, must be made to realize that their function is not merely to make music while some liturgical office goes on in the Sanctuary, but it is to provide the musical complement to the liturgy, to interpret the meaning and sentiment of the official public worship of the Church.

At this time it seems advisable to do two things:

1. Lay down a set of regulations regarding Church music in this Archdiocese that will represent an irreducible minimum below which we must not allow ourselves to fall;

2. Provide pastors with a list of approved liturgical Church music that is in accord with the *Motu Proprio* of Pius X.

(1) Regulations Governing Church Music in the Archdiocese of Oregon City.

IN GENERAL

(1) These regulations are to be carried out

adamussim in all Churches and chapels having a paid choir-master. In other churches and chapels, they must be adhered to as closely as is humanly possible.

(2) "If anyone asserts that the accepted and approved Rites of the Catholic Church—may be contemned, or without sin be omitted at pleasure, or changed by any pastor of the Church, let him be anathema." (Coc. Trid. Sess. 22, c. 9.)

(3) "We admonish all pastors to be vigilant in eliminating whatever abuses of music have crept into their churches. We strictly command them never to tolerate the temple of God to resound with profane melodies. They must permit in the Church only music that is grave, pious and truly ecclesiastical." (Conc. Trid. Sess. 7, c. 13.)

(4) "Our wish to see the dignity and sanctity of all liturgical functions restored has persuaded us to make known by a special decree Our wishes concerning the music that is so largely used in the service of the Church." (Pius X.)

(5) "The liturgical laws pertaining to sacred music must be observed." (Can. 1264, C. I. C.)

(6) The ancient Gregorian Chant should be largely restored in divine worship. Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices." (*Motu Proprio*, c. 2, n. 3.)

(7) "The music of the classical school (e. g. compositions of Palestrina) deserves to be used in the more solemn offices of the Church." "More modern music may also be allowed in Church, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use." (*Motu Proprio*, c. 2.)

(8) "It is forbidden to sing anything in the vernacular, i. e., national tongue during solemn liturgical functions." (*Motu Proprio*, c. 2)

IN PARTICULAR

A—MISSA SOLEMNIS or MISSA CANTATA

(1) The *Asperges* (or *Vidi Aquam*), is always to be sung before the High Mass on Sundays.

(2) The choir should begin to sing the Introit when the Celebrant approaches the altar.

(3) "THE CHOIR MUST SING THE INTROIT, KYRIE, GLORIA, GRADUALE, ALLELUIA (TRACT, SEQUENCE), CREDO, OFFERTORIUM, SANCTUS, BENEDICTUS, AGNUS DEI, COMMUNIO AND ALL THE RESPONSES TO THE CELEBRANT."

The choir must at least recite the Introit, Graduale (Tract, Sequence), Offertorium and Communion *recto tono*, if it cannot sing them according to the Gregorian.

(Where the choir is unable to sing the Proper of the Mass according to the Gregorian Graduale, Tozer's Proper of the Mass for Sundays and Holydays, published by J. Fischer & Bro., is recommended.)

(4) The chanting of the Celebrant and Ministers at the altar MUST NEVER BE ACCOMPANIED by the organ.

The custom of singing all responses without the organ is proper and heartily recommended.

We advise that this suggestion be used at least in the responses for High Mass, and for the Benediction Service.

(5) It is allowed to sing a Motet in honor of the Blessed Sacrament after the Benedictus at High Mass.

(6) A short Motet with words approved by the Church may also be added AFTER THE PROPER OFFERTORY OF THE MASS HAS BEEN SUNG.

B—FUNERALS AND REQUIEMS

(1) In the Office of the Dead the organ shall be silent; if, however, the organ should be needed to support the voices in a Requiem Mass, it shall be silent when the voices are silent; the same is true in Advent and Lent (except on *Gaudete* and *Laetare* Sundays).

(2) The Introit, Offertory, Communion and Sequence, when occurring, are to be sung at Mass. Also the Sequence and the Offertory are to be sung in their entirety in Requiem Masses.

(3) At funerals, the *Subvenite* should be sung while the procession passes into the Church, and the *In paradisum* while the cortege moves on.

C—MARRIAGES

Before the marriage ceremony it is permitted to sing an appropriate hymn in the vernacular; theatrical solos, duets, non-Catholic hymns, profane melodies, or any song not approved by the Ordinary are strictly forbidden.

D—SOLOS

" * * * must never take the chief place in a service — they must be rather points of musical emphasis and accent, bound up closely with the rest of the composition, which should remain strictly choral." (*Motu Proprio*, c. 5, n. 12.)

E—ORGAN

(1) "It is not lawful to make the priest at the altar wait longer than the ceremonies allow for the sake of the singing or instrumental music. According to the laws of the Church, the Sanctus of the Mass must be finished before the Elevation;" but it is also stated that "the priest must here have due regard for the singers." (*Motu Proprio*, c. 7, n. 22.)

(2) "The music of the organ must be played according to all the rules of really sacred music." (*Motu Proprio*, c. 6, n. 18.)

"Organists should use only approved music, even for the preludes and interludes." (Regulations for the Province of Rome, Feb. 2, 1912.)

Such selections as these must not be played: Bridal Chorus and Wedding March from Wagner's *Lohengrin*, Pilgrim's March from *Tannhauser*, Wedding March from Mendelssohn's *Midsummer Night's Dream*, Meditation from Massenet's *Thais*, Berceuse from Godard's *Jocelyn*, the aria from Saint Saens' *Samson and Delilah*; nor under any circumstances may there be used transcriptions of popular songs such as *O, Promise Me, Face to Face*, *Absent*, *At Dawning*.

(3) "The organ playing is not to be sensuous in character nor unbecoming; no other instruments can be added without the Bishop's consent." (Coer. Ep. I, XVIII, 2.)

(4) "Since the singing must always be the chief thing, the organ . . . may only sustain and never crush it." (*Motu Proprio*, c. 6, n. 16.)

F—LOW MASS

The music played and the Hymns sung during Low Mass must be taken from approved sources. According to Rules previously cited, the singing should be CHORAL, since solos are forbidden; instruments other than the organ are not to be used unless by specific consent of the Archbishop.

G—VESPERS

(1) When the proper Vespers of the Sunday or Feast are not easily to be rendered, the Vespers may be taken from the Office of the Blessed Sacrament or of the Blessed Virgin.

(2) "At Vespers the ordinary rule . . . requires plain chant for the psalm and allows figured music

for the verses of the Gloria and the Hymn." (*Motu Proprio*, c. 6, n. 11, b.)

(3) "On great feasts, the plain chant may be used in turn with the so-called faux-bourdon chant." Psalms sung *di concerto* are absolutely forbidden." (*Ibid.* l. c.)

"The antiphons at Vespers should be ordinarily sung to their own Gregorian Chant." (*Ibid.* l. c.)

(4) An effort should be made to have Sunday Vespers in all Churches of the Archdiocese—nor should they be omitted because of other pious devotions.

H—BENEDICTION

(1) The choir may sing hymns in the vernacular, before the Blessed Sacrament exposed. But if there is time to sing such a hymn before the giving of the Blessing, it ought to be sung before the *Tantum Ergo*, NON IMMEDIATE ANTE NEQUE POST SACRAMENTI BENEDICTIONEM because the liturgical and obligatory part of this devotion begins with the *Tantum Ergo*, includes the Versicle and Prayer, and ends with the Blessing, which follows immediately.

II—A List of Approved Liturgical Church Music that is in Accord with the *Motu Proprio* of Pope Pius X

The first "Official Catalogue of Church Music for the Archdiocese of Oregon City" the late Archbishop Christie caused to be published in September, 1911.

At this time I am substituting for this former catalogue "The White List of the Society of Saint Gregory of America," published with the *Imprimatur* of the Cardinal Archbishop of New York, May 8, 1928. This list is of later date and is more comprehensive than the former. A copy accompanies this pamphlet. This music approved and recommended by the Society of Saint Gregory of America includes all that may be sung in the Churches of the Archdiocese of Oregon City. If it is desired to use any other music not found in this list, explicit permission must be secured from the Archbishop.

I commend to the beloved priests of this Archdiocese the words of Pope Pius X:

"We do, therefore, publish, *Motu Proprio* and with a certain knowledge our present instruction, to which as to a juridical code of sacred music, We desire with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its SCRUPULOUS OBSERVANCE on all."

EDWARD D. HOWARD,

Archbishop of Oregon City

In festo Sae Caeciliae, V. M.
die 22a mensis novembris,
anno salutis, 1928.

* * *

The following extracts are from an illuminating article on "The Reform in Church Music," by Justine Bayard Ward, in "The Atlantic Monthly" for April, 1906.

"Church music is an act made up of two elements, music and prayer, and it cannot be judged by the value of one of its elements tested as a separate entity."

"The law of prayer must be the law of song, both that our prayer may be good art and that our art may be good prayer."

"Prayer and music must so combine as to make one art; the music must pray, the prayer must sing. Otherwise the prayer is forgotten in the detached beauty of the prayer."

"The true test of a musical composition for the church is, Does it conform to the law of prayer?—it is good art. Does it seek independent paths of

edification?—it is bad art."

"A man with no conception of prayer does not hesitate to set to music words of whose meaning he has not the vaguest practical knowledge. And when confronted with his ignorance, he cheerfully admits it, adding, as though this covered the whole ground, that he knows the laws of musical composition. Plainly such a composer is equipped for half his task only."

"It may be possible to write beautiful music to sentiments one does not understand, but the chances are small that a composer will write appropriate music; and good art—is the appropriate intensified to an ideal."

"The laws of music are, comparatively speaking, so easy to learn, and the laws of prayer so hard, that we allow ourselves to be content with the merely beautiful in our church music, and to drift away from the ideal of the appropriate. To this ideal we must return."

"Music in the Catholic Church is not merely an accessory; but an integral part of the ritual."

"Church music must not have less character than secular music but its character must be different; a difference not of degree but of kind."

"An impression has prevailed that the Gregorian melodies, on account of the simplicity of their intervals, need no study, no artistic rendering; that all they need, in fact, is to be spelled out; whereas, in reality, they demand not only study and art, but genius. If a piece of modern music can be killed by an incorrect performance, how much more must this be true of Chant, with its exalted aspirations! For this reason the general public could scarcely fail to dislike the Chant in view of the shocking performances by which alone they have been able to hear and judge its merits; performances on the artistic level of that of a school boy spelling out Shakespeare, or an ignorant peasant interpreting Dante."

The following reading matter, easily available, will be found particularly helpful:

Catholic Church Music, Practical Means to Reform
—Father J. E. Ronan (St. Augustine's Seminary, Toronto).

Catechism of Gregorian Chant.—Gregory Hugle, O.S.B. (J. Fischer & Bro.).

THE CAECILIA

The Catholic Choirmaster.

Saint Cecilia, Virgin and Martyr, Patron of Music,
Pray for Us

(Concluded from page 5)

that it should, for the following reasons, amongst others:

(a) It is the cheapest and easiest way for 'the child in the street' to make music—a pleasurable activity. I need not emphasize the fact that there are many more of what I describe as 'the child in the street' than there are of 'the child in the music school.' Further, this particular method is one that can be enjoyed by almost everybody, provided that instruction is given early enough.

(b) It promotes the team and brotherhood spirit which cannot be too strongly fostered.

(c) In these days, with increased at-

tention being given to music, it is desirable that children should be taught the written language of music, in order that they may understand, and mentally hear, the musical illustrations which accompany letterpress about music.

(d) It is a fine mental stimulant, and very good fun, as only those know who have struggled with notational difficulties, and won through to the final cadence.

3. Assuming the answer to the second question to be in the affirmative, how can Sight-Singing be encouraged?—Obviously by removing the causes for its neglect. Musical Appreciation should never have been allowed to supersede Sight-Singing. The two subjects should have been taken side by side, the attractiveness of the former being incorporated in the latter, and the aural demands of the latter being applied to the former.

I offer two suggestions for the encouragement of Sight-Singing in schools:

(a) That suitable lessons on the subject be included in the Kindergarten and Infants' schools. Song-Singing, Rhythmic Movements, and Ear-Training are generally taught in schools of this type, but only rarely Eye-Training (Sight-Singing). I am convinced that the last subject can be taught with pleasure and profit during the pre-seven period, during which years children readily respond to rhythm, and have the imitative faculty highly developed.

(b) That teaching methods be reconstructed on simpler lines. There are two main methods in general practice, the direct approach to Staff Notation, with Sol-fa pitch names and a movable tonic, and approach to Staff notation through the Tonic Sol-fa notation. I am strongly of the opinion that the advantages of the latter notation are being overlooked, yet I have no hesitation in saying that there is no easier way of learning the Staff notation than by means of the Tonic Sol-fa notation. Surely the easiest way is the most economical? And for average and below-average children it is the only way.

In conclusion, then, if the teaching of Sight-Singing is begun earlier in the school period, and if it is conducted on simpler lines, I feel convinced that interest will be revived in a valuable branch of school music.

To Schubert

Schubert, our hearts are glad that thou
 didst know
 Thy few short years of swift unbroken
 singing,
 Since that the joy it brought, and yet
 is bringing,
 Is that which thou alone might cause to
 glow:
 Thine was the skill the feeding grain to
 sow,
 With lavish hand the eternal seed out-
 flinging
 As freely as that joyous bird, now ring-
 ing

The melody that must from heaven o'er-
 flow.

For music's votive meed to poets' fame

The world was starved, in days before
 thou wert,—

Only in sterner forms could men assert
 Their creed, that music's soul is fed by
 truth:

To prove that Lyric song might tell the
 same,

On us was showered that richest gift—
 thy youth!

Eva Mary Grew

Do You Know~~~~~

- 1) Beginning with Septuagesima Sunday (Jan. 27) the "Gloria" is omitted on Septuagesima, Sexagesima, Quingagesima, Ash-Wednesday, the four Lenten Sundays, Passion and Palm Sunday.
- 2) Beginning with Septuagesima Sunday the "Alleluja" and Verse after the Gradual are replaced by the "Tractus" proper to the day.
- 3) The "Ite missa est" is replaced by the "Benedicamus Domino", the proper melody of the same for Septuagesima, Sexagesima and Quingagesima Sunday is found in the Kyrie Mass No. 11—In Dominicis infra annum—(Orbis factor); the one for Ash-Wednesday, the four Lenten, Passion and Palm Sundays—Kyrieale, Mass No. 17—In Dominicis Adventus et Quadragesimae.
- 4) February 2.—Candlemas Day. Blessing of the Candles. If Septuagesima, Sexagesima or Quingagesima Sunday should fall on the 2nd February, the Feast of the Purification would be deferred to the following day, but the Blessing of the Candles, and the Procession which follows, would not be deferred but take place on this precise day. The "Gloria" is sung. The proper melody for the "Ite missa est" is found in the Kyrieale, Mass No. 9 (Cum jubilo.)
- 5) Beginning Ash-Wednesday, the organ is not allowed to be played, excepting on the fourth Lenten (Candlemas) Sunday, until Holy Thursday, when the organ is to be played during the "Gloria" ONLY.

